

The image shows a page of a musical score for the piece 'Green Ground' by Pelle Gudmundsen-Holmgreen. The score is written on multiple staves with various musical notations, including notes, rests, and dynamic markings. A vertical green bar is positioned on the right side of the page, partially overlapping the musical notation. A red circular stamp is located in the lower-middle section of the page, containing the text 'Staatsbibliothek Musikabteilung Berlin'.

Pelle Gudmundsen-Holmgreen **Green Ground**

Kronos Quartet · Theatre of Voices · Paul Hillier

Pelle Gudmundsen-Holmgreen

Green Ground

Kronos Quartet

David Harrington, violin | John Sherba, violin | Hank Dutt, viola | Jeffrey Zeigler, cello

Theatre of Voices

Else Torp, soprano | Signe Asmussen, mezzo-soprano

Christopher Watson, tenor | Jakob Bloch Jespersen, bass

Paul Hillier, artistic director

	No Ground (2011)	11:49
	(String Quartet No. 11)	
1	I	1:51
2	II	4:09
3	III	3:58
4	IV	1:51
5	Green (2011)	6:53
	“to the greenwood must we go, alas”	
	for 4 solo voices	
	No Ground Green (2011)	12:57
	for 4 solo voices and string quartet	
6	I	1:51
7	II	4:12
8	III	3:58
9	IV	2:56
10	New Ground (2011)	13:11
	(String Quartet No. 10)	
11	New Ground Green (2011)	13:36
	for 4 solo voices and string quartet	

Total: 58:26

World premiere recordings – Recorded in concert

'I am told that my music sounds strange, to which I reply, doesn't nature sound strange?' Since the late 1960s, Pelle Gudmundsen-Holmgreen's hunt for musical realism has led him back, time and again, to nature in all its wonderment and banality – to waves and tides, to mudflats and reed-beds, to bird-houses and forest floors. A natural impulse is found in almost all his works, whether they call for human voices inflected with avian song or for a string quartet itching and scratching at itself like a shuffling, furry quadruped.

From the late 1960s the world started to get a taste of PGH's particular take on Danish 'new simplicity', one that combined charming naivety with grounded wisdom concerning the most obvious of our planet's truths. That was there in the music's impoliteness, its misbehaviour, its fallibility and its earthy grind. Then as now, PGH liked to get straight to the heart of the matter in his works. Our own species and more are reflected in their animalistic gait, their living pulse, their repetitions and obsessions, their numerous displacements and distractions and even their occasional embarrassment at themselves.

In stripping his music of affect and affectation, PGH tells of a world that is sometimes ugly and sometimes meaningless. But those creative bogeymen are fierce stimulants for the composer, too. 'The catastrophe of meaninglessness has something deeply liberating about it,' said PGH in 1992, reflecting on the creative awakening he experienced on delving into the work of Samuel Beckett some forty years earlier. The joy of it, surely, is that meaninglessness invites scrutiny: we are more likely to flip something meaningless over, dissect it or shake it rigorously, just to be sure nothing we've missed falls out.

Thus, like Beckett, PGH has played with his own creations in clear and revealing ways – much like a child might play with toy building blocks. The composer first superimposed one piece on top of another in his percussion concerto *Triptykon* (1985). The process was developed in *Song, Play, Company* (2010-12) in which *Company* consists simply of *Song* and *Play* performed at the same time. In the present CD, the technique is extended: two of PGH's most recent string quartets are heard alone and then with the vocal score *Green* sung on top of each – 'a perfect Pelle Lego set,' in the words of Theatre of Voices's Else Torp.



Pelle Gudmundsen-Holmgreen

No Ground (2011)

PGH's first score for the Kronos Quartet was *Parted* in 1984. Two years after that, he wrote a piece for the ensemble simply titled *Ground*, which refracted the common baroque practice of looping a consistent bass line (or 'ground') by using rows of harmonic sequences in symmetrical upward and downward movements. Two decades later the composer wrote what would be his ninth (and he believed final) quartet work, *Last Ground*, again for the Kronos Quartet and again operating on a repeating 'ground', this time a sequence of chords.

But despite PGH's labeling *Last Ground* 'a farewell to the string quartet and more than that,' it wasn't to be. A tenth quartet *New Ground* was followed by an eleventh, *No Ground*, conceived as a counterbalance to its predecessor. *No Ground* is based on material from *Parted* and purposefully offsets *New Ground*'s tonal harmonic footing with atonality. It goes further than that, too, calling for the pitch-less, scrunching sounds that come from moving a highly-pressured bow too slowly on the string to induce the natural resonance (one of PGH's sonic hallmarks).

No Ground isn't just missing a ground; it suggests a general lack of 'common ground' between its wildly differing voices and ideas – some crawling on their bellies in the mud, others swooping gracefully in the sky, plenty doing all manner of other things in between. In another PGH score, those elements might have found a way of getting along. Not here. After trying everything, including the frantic embrace that hurtles through the second half of the third movement before screeching into buffers like a runaway train, the component parts agree to part.

Green (2011) / No Ground Green (2011)

'I am very fond of elaborated constructivism in medieval and early renaissance music and I felt that the two quartets [*No Ground* and *New Ground*] needed to be connected and combined – placed under the same hat.' So reasoned PGH when he started work on the vocal/percussion score *Green*, written for vocal quartet Theatre of Voices. The piece quotes but also deconstructs traditional verse set by the early Renaissance English composer William Cornysh – words lined with tragedy, where 'the greenwood' suggests the gallows:

You and I Amyas
Amyas you and I
To the greenwood we must go, alas –
You and I, my life, and Amyas.

Initially we hear the woody percussion instruments (crotale, guiro, claves, anklung) that the four members of Theatre of Voices are instructed to play underlining single consonants or vowels snatched from the text and growled-out gruffly or offered up unassumingly. Soon those fragments coalesce into the word 'Green' and thereafter a bluesy madrigal in which the verse takes shape using material originally conceived for the strings of *New Ground*. Eventually the text is

heard complete, the voices now alone, moving slowly but with PGH's distinctive shuffle. The singing is pure in tone and the simple little song uses open or triadic intervals with an air of naivety, frequently resting on a fixed note from the bass; perhaps, in this, is a hint of the traditional Mongolian singing the composer so admires.

As you might expect, when *Green* is performed on top of *No Ground* in *No Ground Green* both works appear changed. The surprise, perhaps, is that these two pieces – one blunt, the other elegiac, both troubled in their own ways – seem to raise a gentle smile when joined together.

New Ground (2011) / New Ground Green (2011)

New Ground, 'an outgoing, light quartet', is based on a famous old ground: that used by Johann Pachelbel in his well-known Canon (used 'just not to disappoint anyone,' according to PGH). Pachelbel's ground isn't spelt-out verbatim; PGH gives it an extra bar and a little chromatic detour on its way home. Apart from that, the technique is every bit baroque: above the consistently looping ground, the discourse becomes ever more complicated and outlandish, and, in this case, fractious, flailing, scared and animalistic.

When the five-bar ground flattens out, shedding its chromatic edge and becoming an unassuming cello pizzicato, we hear the material that would become the basis of *Green* in the upper strings. Next – after the sound of open-string pitches (another PGH hallmark) – the ground falters before grinding to a halt altogether. When it starts up again, emphatically and almost immediately, we hear a premonition of that hurtling passage in *No Ground* but here empowered by its baroque structural glue, munching on even more of Pachelbel's original material.

In *New Ground Green* the effect of the combination is different again, the two scores supercharging one another in a way that *No Ground* and *Green* shied away from. We begin as if in the midst of one of PGH's capering 'jungle baroque' textures, but a sense of apotheosis soon drags the music towards something coalescent or even rhapsodic. It's the bluesy C naturals of the greenwood madrigal that bring the whole back down to where it belongs; eventually the instruments drop away almost entirely, and the voices are left with their lonely little madrigal. Now, almost certainly, we have the farewell that *Last Ground* never was.

Andrew Mellor is a journalist and critic with a particular interest in the culture and music of Denmark and the Nordic countries.

For more than 40 years, San Francisco's **Kronos Quartet** has combined a spirit of fearless exploration with a commitment to continually re-imagining the string quartet experience. As one of the world's most celebrated and influential ensembles, Kronos has performed thousands of concerts, released more than 50 recordings, collaborated with many of the world's most intriguing composers and performers, and commissioned more than 850 works and arrangements for string quartet. A Grammy winner, Kronos is the only recipient of both the Polar Music Prize and the Avery Fisher Prize.

Integral to Kronos' work is a series of long-running collaborations with many of the world's foremost composers, including Americans Terry Riley, Philip Glass, and Steve Reich; Azerbaijan's Franghiz Ali-Zadeh; Poland's Henryk Górecki; and Serbia's Aleksandra Vrebalov. Additional collaborators have included Chinese pipa virtuoso Wu Man, performance artist Laurie Anderson, Inuit throat singer Tanya Tagaq, Beatles legend Paul McCartney, and rockers Tom Waits and The National.

On tour for five months per year, Kronos appears in the world's most prestigious concert halls and festivals. Kronos is equally prolific on recordings, including *Nuevo*, a Grammy- and Latin Grammy-nominated celebration of Mexican culture; and the 2004 Grammy winner, Alban Berg's *Lyric Suite*. Recent releases include *Kronos Explorer Series*, a five-CD retrospective boxed set.

With a staff of eleven, the non-profit Kronos Performing Arts Association (KPAA) manages all aspects of Kronos' work, including the commissioning of new works, tours and home-season performances, education programs, and its presenting program, KRONOS PRESENTS.

In 2015 KPAA launched 5-year commissioning and education initiative, *Fifty for the Future: The Kronos Learning Repertoire*, and in collaboration with Carnegie Hall as lead partner, will commission 50 new works—5 by women and 5 by men each year—designed for training students and emerging professionals, and distributed online for free.

kronosquartet.org



Kronos Quartet & Pelle Gudmundsen-Holmgreen

Theatre of Voices received a Grammy Award for *The Little Match Girl Passion* in 2010 – the year of the group’s 20th anniversary. Theatre of Voices was founded in California by Paul Hillier, but is now based in Denmark. Current projects include music ranging from Perotin to Dowland, Carissimi, Buxtehude and Bach, and many of today’s most eminent composers such as Berio, Pärt, Reich, Cage, Gudmundsen-Holmgreen, Saariaho and Stockhausen. Theatre of Voices works and records with some of the world’s best instrumentalists, including London Sinfonietta and Kronos Quartet, and has performed regularly at Edinburgh Festival, Barbican Centre and Carnegie Hall – with sold out concerts. 2008 included the opening of Berliner Festspiele with Stockhausen’s *Stimmung* at the composer’s own request, along with a performance at BBC Proms. The past few years have included tours around Europe and to Hong Kong, Australia, Mexico and USA. In 2013 Theatre of Voices was nominated for the Nordic Council Music Prize, and in 2014, *My Heart’s in the Highlands* from Theatre of Voices’ Pärt CD *Creator Spiritus* was used in the Oscar-winning Italian movie *La Grande Bellezza*. The same track was featured in MOJO MAGAZINE, selected by Nick Cave and the Bad Seeds as one of their favourites. Film projects include work with Danish filmmaker Phie Amboe and Oscar nominated Icelandic composer Jóhann Jóhannsson for his solo debut on Deutsche Grammophon and the film score for Denis Villeneuve’s *Story of your Life*.
theatreofvoices.com

Paul Hillier has been Artistic Director of Theatre of Voices since its foundation in 1990. Former director of the Hilliard Ensemble, and present Chief Conductor of Ars Nova Copenhagen, his career has embraced singing, conducting, and writing about music. His books about Arvo Pärt and Steve Reich, and numerous anthologies of choral music, are published by Oxford University Press. He has taught at the University of California at Santa Cruz and Davis, and from 1996-2003 was Director of the Early Music Institute at Indiana University. In 2006 he was awarded an OBE for services to choral music. In 2007 he received the Order of the White Star of Estonia, and was awarded a GRAMMY for Best Choral Recording (with the Estonian Philharmonic Chamber Choir). In 2008 he was appointed Artistic Director and Chief Conductor of the National Chamber Choir of Ireland, and in 2009 was invited to form the new Coro Casa da Música in Porto, Portugal. He won a second GRAMMY in 2010 (with Theatre of Voices and Ars Nova Copenhagen), and in 2013 he was appointed Knight of the Order of the Dannebrog by Her Majesty The Queen of Denmark.
paulhillier.net



"Jeg får at vide, at min musik lyder mærkeligt, og til det svarer jeg: gør naturen ikke også det?" Siden slutningen af 1960'erne har Pelle Gudmundsen-Holmgreens jagt på musikalske realisme igen og igen ført ham tilbage til naturen i al dens forunderlighed og banalitet – til bølger og tidevand, til vadehav og rørskov, til fuglehuse og skovbunde. I næsten alle hans værker kan man finde en natur-impuls, uanset om de involverer menneskestemmer moduleret med fuglesang eller en strykekvartet, der klør og kradser sig som et fodslæbende, loddent firebenet væsen.

Fra slutningen af 1960'erne fik verden en fornemmelse af PGH's særlige bud på dansk 'ny enkelhed', som kombinerede charmerende naivitet med jordbunden, rodfæstet visdom angående planetens mest åbenlyse sandheder. Det kom til udtryk i musikens uhøflighed, dens dårlige opførelse, dens fejlbarlighed og dens jordnære slid. Dengang som nu ville PGH helst gå direkte til sagens kerne i sine værker. Vores egen art og andre afspejles i værkernes dyriske gangart, deres levende puls, deres gentagelser og fikse idéer, deres mange forskydninger og afledningsmanøvrer og såmænd i den måde, de nu og da kan blive forlegne over sig selv på.

Ved at rense sin musik fuldstændigt for affekt og manerer fortæller PGH om en verden, der til tider er grim og til tider meningsløs. Men disse kreative bussemænd er også heftige stimulanser for komponisten. "Der er noget dybt befriende ved meningsløshedens katastrofe," sagde PGH i 1992. Udsagnet afspejler den kreative vækkelse, han oplevede fyrré år tidligere ved at dykke ned i Samuel Becketts værker. Glæden ved det er uden tvivl forbundet med, at meningsløshed kan få os til at kigge tingene efter i sømmene: vi er nok mere tilbøjelige til at vende og dreje det meningsløse, dissekere det eller ryste det kraftigt, bare for at være sikre på at vi ikke har overset noget.

Med andre ord har PGH, lige som Beckett, leget med sine egne frembringelser på tydelige og afslørende måder – næsten som et barn der leger med byggeklodser. Det første eksempel på, at komponisten anbragte ét stykke oven på et andet, var slagtpøjskoncerten *Triptykon* (1985). Processen blev videreudviklet i *Song, Play, Company* (2010-12), hvor *Company* simpelthen består af *Song* and *Play* udført på samme tid. På cd'en her er teknikken udvidet: to af PGH's seneste strykekvartetter høres først på normal vis og derefter med okalværket *Green* ovenpå: "et perfekt Pelle-Legosæt," som Else Torp fra Theatre of Voices udtrykker det.

No Ground (2011)

PGH's første værk til Kronos Kvartetten var *Parted* i 1984. To år senere skrev han et stykke til ensemblet, som simpelthen hed *Ground*, hvilket refererede til den udbredte barokke praksis med at gentage den samme basstemme (the ground = grundlaget, i musikfagsproget ofte kaldet et ostinato) ved at anvende harmoniske sekvenser i symmetriske opadgående og nedadgående bevægelser. To årtier senere skrev komponisten det, han dengang troede, skulle være hans niende og sidste strykekvartet, *Last Ground*, igen til Kronos Kvartetten og igen med en repeterende 'ground', denne gang i form af en akkordsekvens.

Men selvom PGH forstod *Last Ground* som "et farvel til strykekvartetten og mere end det", gik det ikke sådan. En tiende kvartet *New Ground* blev efterfulgt af en elvte, *No Ground*, der var tænkt som et modstykke til sin forgænger. *No Ground* er baseret på materiale fra *Parted* og opvejer målrettet *New Grounds* tonale harmoniske fodfæste med atonalitet. Og går endnu videre: stykket anvender også særlige lyde (uden tonehøjde), der kan give indtryk af, at noget krølles eller presses sammen. Disse lyde (som er typiske PGH-kendetegn) frembringes ved, at buen føres så kraftigt og så langsomt hen over strengen, at den naturlige resonans ikke kan opstå.

No Ground savner ikke blot et 'grundlag'; værket er præget af en generel mangel på 'fælles fodslag' mellem de vildt forskellige stemmer og idéer – nogle maver sig gennem mudderet, andre slår yndefuldt deres herresving på himlen, mange gør alle mulige andre ting der imellem. I et andet PGH-værk kunne disse elementer måske have fundet en måde at være sammen på. Men ikke her. Efter at have prøvet alt, herunder den hektiske omfavelse, der hvirvler gennem anden halvdel af tredje sats, før musikken hviner ind i sporstoppere som et løbsk tog, bliver stemmerne enige om at skilles.

Green (2011) / No Ground Green (2011)

"Jeg er meget glad for den komplekse konstruktivismen i middelalderens og den tidlige renæssances musik, og jeg følte, at de to kvartetter [*No Ground* og *New Ground*] på en eller anden måde skulle forbindes og kombineres – anbringes under samme hat." Sådan tænkte PGH, da han begyndte at arbejde på vokal/percussion-værket *Green*, skrevet til vokalkvartetten Theatre of Voices. Værket citerer, men dekonstruerer også en vokalsats af den tidlige engelske renæssancekomponist William Cornysh. – Ordene har en tragisk klang, og "Greenwood" henviser snarere til galgen end til den grønne skov:

Du og jeg Amyas
Amyas du og jeg
Til Greenwood skal vi gå, ak –
Du og jeg, mit liv, og Amyas.

I begyndelsen hører vi slagtojsinstrumenter af træ (crotales, guiro, claves, anklung), som de fire medlemmer af Theatre of Voices skal betjene for at understrege enkelte konsonanter eller vokaler snuppet fra teksten. Disse brummes hæst eller præsenteres ganske ligefremt. Efterhånden smelter fragmenterne sammen i ordet 'Green', og der følger en blues-farvet madrigal, hvor strofen tager form ved hjælp af materiale, der oprindeligt var tiltænkt strygerne i *New Ground*. Til sidst høres teksten i sin fulde længde, og nu er stemmerne alene, de bevæger sig langsomt, men med PGHs karakteristiske sjokken. Sangen står helt rent, og den enkle sang er præget af åbne intervaller eller treklinge med et stænk af naivitet, ofte hvilende på en fastholdt tone i basen. Dette er måske et strejf af den traditionelle mongolske sang, som komponisten beundrer.

Som man kunne forvente, fremtræder begge værker som forandret i *No Ground Green*, altså når *Green* opføres oven på (altså samtidig med) *No Ground*. Overraskelsen er måske, at de to værker – det ene meget kontant, det anden elegisk, men begge foruroligede på hver sin måde – kan få tilhøreren til at trække blidt på smilebåndet, når de forenes.

New Ground (2011) / New Ground Green (2011)

New Ground, 'en udadventt, lys kvartet', er baseret på en berømt gammel ground: nemlig den, der findes i Johann Pachelbels velkendte *Canon* (som iflg PGH bruges "bare for ikke at skuffe nogen"). Pachelbels ground (bas-ostinato) citeres ikke ordret; PGH forlænger ostinatet med en takt og tilføjer en lille kromatisk omvej på vejen hjem. Bortset fra det er teknikken helt barok: over ground-loopet bliver stemmevævet stadig mere kompliceret og mærkværdigt, og i dette tilfælde: opfarende, uroligt, skræmt og dyrisk.

Da femtakts-ground'en flader ud, mens den giver afkald på sin kromatiske 'kant' og bliver til et beskedent cellopizzicato, hører vi i de højere strygere det materiale, som skulle komme til at danne grundlag for *Green*. Dernæst – efter lyden af de åbne strenge (et andet PGH kendetegn) – vakler ostinatet, før det går helt i stå. Da det starter op igen, eftertrykkeligt og næsten med

det samme, hører vi en forudnelse af den hvirvlende passage i *No Ground*, men her får det sin styrke fra den barokke strukturelle 'lim', mens det gumler løs på endnu flere af materialerne i Pachelbels originalkomposition.

New Ground Green er effekten af kombinationen igen anderledes. De to værker superoplader hinanden på en måde, som *No Ground* og *Green* veg tilbage fra. Vi begynder, som om vi var midt i en af PGHs letfodede 'jungle-barokke' teksturer, men snart trækker en følelse af apoteose musikken hen mod noget sammenhængende eller endda rapsodisk. Det er de blues-agtige C'er fra Greenwood-madrigalen, som henter det hele ned, hvor det hører hjemme. Til sidst falder instrumenterne næsten helt bort, og stemmerne står tilbage med deres ensomme lille madrigal. Endelig har vi – næsten helt sikkert – det farvel, som *Last Ground* aldrig var.

Andrew Mellor er journalist og kritiker med særlig interesse i kultur og musik fra Danmark og de nordiske lande.

I mere end 40 år har **Kronos Kvartetten** fra San Francisco forenet en frygtløs opdagetragt med en forpligtelse til ustandseligt at nytænke oplevelsen af, hvad en strygekvartet kan. Som et af verdens mest lovpriste og indflydelsesrige ensembler har Kronos givet tusinder af koncerter, udgivet mere end 50 indspilninger, samarbejdet med mange af verdens mest interessante komponister og kunstnere samt bestilt mere end 850 værker og arrangementer for strygekvartet. Den Grammy-vindende kvartet, Kronos, er også ene om at have modtaget både Polar Music Prize og Avery Fisher Prize.

En undværlig del af Kronos' arbejde er bl.a. de langvarige samarbejder med mange af verdens førende komponister, deriblandt amerikanerne Terry Riley, Philip Glass og Steve Reich; Aserbajdsjans Franghiz Ali-Zadeh; polske Henryk Górecki og Aleksandra Vrebalov fra Serbien. Derudover den kinesiske pipa-virtuos Wu Man, performancekunstneren Laurie Anderson, den inuitiske strubesanger Tanya Tagaq, Beatles-legenden Paul McCartney og, fra rockens verden, Tom Waits og The National.

Kronos turnerer fem måneder om året i verdens mest prestigefulde koncertsale og festivaler. Kronos er lige så produktiv i studiet, hvor det bl.a. er blevet til *Nuevo*, en hyldest til mexikansk kultur, som er blevet nomineret til både en Grammy og en Latin Grammy; foruden Grammy-vinderen fra 2004, Alban Bergs *Lyrical Suite*. Blandt nyere udgivelser findes bl.a. det retrospektive bokssæt, *Kronos Explorer Series*.

Med en stab på 11 medarbejdere varetager Kronos Performing Arts Association (KPAA), som kører helt non-profit, alle aspekter af Kronos' arbejde: bestillinger af nye værker, turné-virksomhed og hjemlige optrædener, undervisningsprogrammer og programpræsentationen KRONOS PRESENTS.

I 2015 lancerede KPAA med Carnegie Hall i New York som samarbejdspartner initiativet *Fifty for the Future: The Kronos Learning Repertoire* – et femårigt forløb med bestillinger af 50 nye værker fra 5 kvinder og 5 mænd hvert år, henvendt til studerende og unge professionelle på vej frem – gratis tilgængeligt online.

kronosquartet.org

Theatre of Voices blev grundlagt af Paul Hillier i 1990 og er fast etableret i Danmark. Ensembles repertoire omfatter alt fra nutidens mest markante komponister som Berio, Pärt, Reich, Cage, Gudmundsen-Holmgreen, Saariaho og Stockhausen til tidlig musik fra Perotin over Dowland og Carissimi til Buxtehude og Bach. Ensemblet samarbejder med nogle af verdens bedste instrumentalister og ensembler, som London Sinfonietta og Kronos Quartet, og har markeret sig på bl.a. Edinburgh Festival, i Barbican Centre og i Carnegie Hall i New York – med flere udsolgte koncerter. Ensemblet har åbnet Berliner Festspiele med Stockhausens *Stimmung* (efter komponistens eget ønske) og opførte samme år værket på BBC Proms i Royal Albert Hall. De senere år har budt på turnéer rundt i Europa og til Hong Kong, Australien, Mexico og USA. Theatre of Voices har indspillet en lange række CD'er og vandt en GRAMMY i 2010 for *The Little Match Girl Passion* og var blandt de nominerede til Nordisk Råds Musikpris i 2013. I 2014 valgte Nick Cave and The Bad Seeds Theatre of Voices som en af deres yndlingsgrupper i en feature i amerikanske MOJO Magazine. Filmprojekter omfatter bl.a. den danske dokumentarist Phie Amboe og den islandske, Oscar-nominerede komponist Jóhann Jóhannsson – både på hans debutalbum på Deutsche Grammophon og på soundtracket til Denis Villeneuves *Story of Your Life*.

theatreofvoices.com

Paul Hillier har ledet Theatre of Voices siden 1990 og har desuden i en årrække været chefdirigent for Ars Nova Copenhagen. Han har i løbet af sin karriere virket som sanger, dirigent og forfatter til litteratur om musik. Hans bøger om Arvo Pärt og Steve Reich samt adskillige antologier om kormusik er udgivet på Oxford University Press. Hillier var stifter og medlem af vokalgruppen Hilliard Ensemble og har undervist på University of California i Santa Cruz og Davis, og han var leder af instituttet for tidlig musik ved Indiana University fra 1996-2003. I 2006 modtog Paul Hillier en O.B.E. (Order of the British Empire) for sin indsats for kormusikken. I 2007 fik han Den Hvide Stjernes Orden af 4. grad for sin indsats i estisk musikliv og vandt en GRAMMY for Best Choral Recording med det Estiske Filharmoniske Kammerkor. I 2008 blev Paul Hillier udnævnt til kunstnerisk leder og chefdirigent for Irlands Nationale Kammerkor, og i 2009 blev han inviteret til at stifte og lede Coro Casa da Música i Porto, Portugal. Han vandt sin anden GRAMMY i 2010 med Theatre of Voices og Ars Nova Copenhagen, og i 2013 blev han udnævnt Ridder af Dannebrog.

paulhillier.net



Kronos Quartet, Pelle Gudmundsen-Holmgreen, Theatre of Voices and Paul Hillier during rehearsals for the concert in Copenhagen, December 2012.

DDD

Recorded live at the Concert Hall of the Royal Danish Academy of Music, Copenhagen, 4 December 2012

Recording producer and sound engineer: Preben Iwan

Editing, mix and mastering: Preben Iwan

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Recorded in the DXD audio format (Digital eXtreme Definition), 352.8 kHz/24bit,

Microphone main array: 3x DPA 4006TL

Pyramix DAW system with DADAX24 Converter/Preamps and Tango Controller.

Monitored on B&W 802 Diamond speakers

Liner notes: Andrew Mellor

Danish translation of liner notes: Lars Ole Bonde

Proofreader: Svend Ravnkilde

Photos pp. 5, 9 and 18: © Jeppe Gudmundsen-Holmgreen

Photo p. 11: © Lars Bjarnø

Graphic design: Denise Burt, elevator-design.dk

Publisher: Edition Wilhelm Hansen, www.ewh.dk

Management for the Kronos Quartet:

Kronos Performing Arts Association, kronosquartet.org

Dacapo acknowledge, with gratitude, the financial support of Musikforlæggerne, Danish Composers' Society's

Production Pool / KODA's Cultural Funds, and Pelle Gudmundsen-Holmgreen

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DANMARKS NATIONALE
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Dacapo Records, Denmark's national record label, was founded in 1986 with the purpose of releasing the best of Danish music past and present. The majority of our recordings are world premieres, and we are dedicated to producing music of the highest international standards.

